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NO. 12.

PHILADELPHIA, PA., DECEMBER, 1905.

A Study of Musical Talent; Illustrated from Life

By CONSTANTIN VON STERNBERG

"I'll make that concerto today. Got all sorts of things hummin' in my mind, but no shape to them. Guess I'll bring it home all cut and dried—" but he took neither paper nor pencil with him when he went

Having a very pressing piece of work on hand I stayed at home. At lunch time, ev'ry a trifle late, after an absence of not quite three hours, my friend returned. Finding him disengaged to talk and understanding his condition of mind only too well, I did not force conversation upon him. He broke the silence however, after lunch, by saying in a matter-of-fact way:

"The concerto is ready. It has four movements. All four are completely planned and the first one is finished in detail. I'll try an experiment with it. Disposing with all sketching, I'll put it down at once in full score. I'll save time."

Well, of all things, a four-started orchestra sketch? No contrapuntal preliminaries? No trials of working out and developing of subjects? No measuring, comparing and gradually conforming to each other the proportions of the formal subdivisions? No additions? No cuts? No re-orchestrating? No sketching, no planning with the piano part? I was curious, indeed! Curious, however, is hardly the word here. I felt that I stood before a tremendous experience before an extraordinary mental feat before a peerless musical artist.

It was—for the lack of this natural aptitude, nor for the lack of any gift of nature that could be regarded as specifically musical, but rather because of the want of training, that the really great natural gifts of genius, of will power, of character, strength or some such general trait. Natural inclination has, no doubt, a great deal to do with the choosing of music as a profession, and a liking for music could not very well be called a rarity. Could it?

If music is one of the modes of expressing our inner life—and what else is it?—then inclination, aptitude, keen hearing, memory, rhythmic feeling, tone sense and all the rest of the musical qualities will make up the piano player. The main thing is there; that which is to be expressed; namely, the inner life itself!

The fitness or unfitness of this inner life has nothing whatever to do with hands and ears, but is determined by the degree of one's general intelligence, by the power of the mind to see things in their proper interpretation, and is aided by temperament. This disposes of the grotesque idea that a silly or stupid person will be a poor pianist.

If art is to interpret life, then the artist must first of all have a grasp upon life itself before he can interpret it. He must fathom it with his reasoning and his feelings. The proportions in which these two elements are employed determine the character, the merits—and, I think, also the style—of his work. Cause and effect. Nothing else.

gather on the shore of the Baltic when, one day, in the course of our talk, he said:

"I feel very much like writing another piano-concerto."

"But," I interposed, "your first and second ones are still unpublished."

"No matter," he went on, "I'd rather keep them a few years at home. You see, one learns every day more and more about orchestration, and one can improve more here and there while the works are in manuscript. Once printed, things are fastened with it."

Sure enough: He took some eighteen-lined music-paper out of his trunk and began by drawing the bar-lines across the pages, placing them at such different distances that he would be precisely how many little notes would be in each measure, and this done, he started writing. I sat at his left, speechless with

wonderment. Not being altogether an "outsider" to composition in its various forms and types, nor to musical training, this takes a great deal to astonish me, but I was riveted to my chair. Soon, however, I quite forgot to wonder, because the beauty of the composition itself engrossed my interest to the exclusion of any other feeling.

Avay flew his pencil, from note to note, from group to group, now up to the woodwind lines, now down to the strings, now to the brass and when all else was done, he said:

"There, that's the piano part, now I can finish the strings, violins, cellos, basses, etc. I'll do that when I get home."

Coming home from the beach I noticed, however, no preparations for the writing of a new concerto and it was not until the next morning that I realized the seriousness of his resolve, when he asked me to shift for myself a time while he would saunter off to some lonely spot on the beach. He said:

"I'll bring it home all cut and dried—just as it is. I'll bring it home all cut and dried—just as it is."

Well, of all things, a four-started orchestra sketch? No contrapuntal preliminaries? No trials of working out and developing of subjects? No measuring, comparing and gradually conforming to each other the proportions of the formal subdivisions? No additions? No cuts? No re-orchestrating? No sketching, no planning with the piano part?

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JOSEF HOFMANN AND CONSTANTIN VON STERNBERG

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beyond that, no word was spoken and at dinner time there stood the whole exposition part of the first movement: Ready for playing. Finished in every detail.

Two days later the whole first movement was ready and in two weeks more all the four movements stood there being written in the same manner. He would, after an movement, run off to some lonely spot on the beach or in the woods (once I had to hunt for him home in his *hood*—when he came, planned, worked out in the smallest detail and then, leaning upon his memory with such security that the tedious and slow process of writing it down could neither distract nor even baffle him). It was there like in a dream.

And so beautiful! In a minor, legend-like in tone, intensely fascinating by its rich fund of melody, of choicest harmonization, pianistic *finesse*, splendid orchestral effects—wouldn't you like to hear it? or at least know the name of the composer? Well, his first name he doesn't tell it's "Józef."

I hear the name and say: How, in the face of such an almost supernormal fact, can you ignore the existence of a specifically musical talent? Ah! it is the case that only knew that this musical gift of my friend is not in the least different from all else he does! Two years ago he designed a machine for high pressure steam, and went about it as if it were the same in his mind and what he did was not far removed to paper, for the design it was like writing music, full of prose or poetry from memory. Yet, even this small, though rather complex, machine was as nothing compared to the inventing and designing of the automaton for two summers with many a breakdown. He had it in the same way all fixed up in his mind before making a design and when he was ready, he dispensed with all sketching.

The mental grasp of that boy—for that is all he is, so the remarkable power of his memory, of which the following may serve as an example.

A year ago, while with him, I wrote a prelude for the piano of about five printed pages length. He tried it once on the hotel piano (of mournful memory), expressed his great liking for it, and then laid it away until it should have received some companion. Last winter was an unusually busy one, concerts and teaching left me no time for composition and I forgot all about the little prelude. This summer it was still in the same folio and the folio—unopened since—was in my trunk, but this trunk was far from the place where I had loitering in some far-off freight cars between Naples and Berlin, for you can't carry trunks in an auto. One evening, talking of last year's happenings, he suddenly asked me if I had become of—as he kindly put it—"that exquisite prelude." I confessed sadly that I could not recall a single note of it, but he said: "Let me see, let me see, it is a masterpiece—quite rivalry hotel piano and with uttering *play* the entire *prelude* for me!" Musical talents, you know, are a rare reader. Perhaps so, I should snicker, but listen a minute. The other day he looked at the interior of an automobile and at once told me the owner's name—and was strong, too! For the owner of three years ago, when you can't say if once, had sold it since. Would you call this memory? I have seen chess, billiards or tennis; watch his over-weight weight or any automobile; look at the plans he drew of his new home in Potsdam, plans which astonished the architects; observe him in business negotiations; listen to his psychic analysis of some strange human act; follow him where he complies with the dicta of high cultural men like Darwin, Haeckel, Nietzsche, Beethoven, Michelangelo, etc. etc. etc. In a case of accident—no matter which you will always find him complete master of the situation. You will ever find the same penetrating intelligence, the same practical principles of deducing them from his observations and also a desire for the irregularities of real life; the same kind, but strict justice; the same tact; the same consideration for the feelings and feelings of others; the same quick readiness to say just the right word at the right time and no matter to whom; the same indomitable force of will, so easily distinguishable from mere stubbornness; the same keen appreciation of values, except an irrepressible sense of humor; the same incredible retaining power

of memory; the same self-control; the same crystalline clarity of thought; the same good judgment. Is, then, his music really a special gift? Is it not rather the favorite mode of utterance? Nature has done her best in all that he does, but if not, if his music tells us so very much, it is not chiefly because he has so much to say about human life, affairs and feelings? The powerful effect his piano playing has upon us is not due to any qualities of a specifically musical type, but to the qualities that appertain to the man himself. And how could it be otherwise? The man himself is the teacher, the teacher is the teacher, he is the person who can best teach. It is not his music itself which is so very much, it is not chiefly because he has so much to say about human life, affairs and feelings?

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The greatest for the musician has to fight is that feeling of satiety which comeses him if his work will not appear. A friend of the writer, a pianist, was buried during the last ten years in his hundred different pieces in public. Each season he acquires some twenty new pieces. So hard does he work at these that, after his short recital tour, he cannot bear to hear a single bar of any of them. He is only saved from inaction by acquiring new pieces which, of course, after a few weeks share the same fate.

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The Influence of Musical Instruments Upon Composition

By FANNY MORRIS

In listening to a concert of old music upon instruments of other days, one can but be struck with the want of variety that we have lost in quality more than we have gained in effect by the advance along instrumental lines. To be sure we have more brilliancy, more tone; but do they compensate for the loss of that delicacy that is to be gained only by the employment of such instruments as those for which the old masters wrote? Take, for instance, the numerous suites of Bach do we, or can we, really appreciate them unless played upon instruments such as those for which Bach wrote? In this strenuous age it is a delight to think that there is a time when the gentle tones of the clavichord, the harpsichord or the lute were not drowned by the din and the rush of modern life, and when one compares the simple tangent of the clavichord with the elaborate mechanism of the harpsichord grand, one can but exclaim with Shakespeare, "Upon what heat hath this Caesar fed that he hath grown so great?"

In all ages music has been listened to in many ways, but never with greater attention to it by such means as were at his command. Thus, in prehistoric times, when he "needed but little here below," such music as stirred his primitive soul had for its only means a bone flute or one made of a reed or bone, but when the old masters turned their attention more and more toward orchestration, the viol, so long a favorite, was finally supplanted by its rival, the violin, which, it will be remembered, was at first admitted to the orchestra at the day under protest. Lully, at the court of Louis XIV, was writing masques and ballets for the amusement of that gay king, whose regular band of twelve fiddlers, while busily reproducing, found its replica in the "Four and Twenty Fiddlers" of the court of Charles II in England. Handel, real-

ly evidenced by Thomas Mace in the title page of his celebrated "Musick's Monument" (1676), the second part of which, as he advises aspiring musicians, "Treatise of the Noble Lute (the best of instruments) now made easier; and its occult kingly d'up secrets plain laid open, never before discovered; whereby it is now become so familiarly easie, as any instrument of worth known to the world," with many more and more refined phrases couched in such way as to lay up the flogging spirits of the aspiring chess-player.

The viol, the immediate predecessor of the violin, had many admirers and was used not only in the churches but as well at court, and was a favorite with enthusiastic amateurs. Its popularity led to much composition for this type of instrument, and to the formation of a school of violinists in France and England. It was quite the fashion to own a "chest" of viols, which generally consisted of six instruments—two trebles, two tenors and two small basses. The bass viol or viola da gamba was used by Johann Sebastian Bach in his church music, a notable instance being the obligato in "Komm, süßes Kreuz" from the St. Matthew Passion. Bach's "Violin Concerto" (1725) was written for the viola pomposa, a large five-stringed viola invented by Bach and employed by him in his orchestra. The viola da gamba, the bass of the viola d'amour, was a favorite instrument with Prince Esterhazy, the patron of Haydn, who wrote for this instrument a number of solos. In fact, the popularity of the viola da gamba led to the formation of a school for groups of viols, and in the British Museum is found an interesting manuscript containing a hundred suites for the viol and theorbo (1630) by John Jenkins, a musician in the court of Charles I, who stands out prominent as a writer for the viol.

With the advent of the violoncello, a variety of instrument music was made, and the old masters turned their attention more and more toward orchestration. The viol, so long a favorite, was finally supplanted by its rival, the violin, which, it will be remembered, was at first admitted to the orchestra at the day under protest. Lully, at the court of Louis XIV, was writing masques and ballets for the amusement of that gay king, whose regular band of twelve fiddlers, while busily reproducing, found its replica in the "Four and Twenty Fiddlers" of the court of Charles II in England. Handel, real-

a theorbo, a large lyre and three flutes—were employed. In all of these instruments the conductor presided at the harpsichord, while an additional harpsichord and sometimes an organ was employed to fill out the bass harmonies. All music was arranged to be played by groups of instruments, each playing in unison, so that any selection, whether played by the strings alone or aided by the wind instruments, was equally complete. Rameau, however, was the first to establish the wood-wind and use it in enriching the harmony of the strings. At the close of the seventeenth century we find the orchestra fully established.

As time goes on, with the gradual development of instruments, composers realized more and more the field opening before them, and their appreciation of this is shown in the varied effects introduced. Mozart and Beethoven were untiring in their efforts to individualize each instrument. An example of the craftsmanship attained by this former master is shown in the admirable adjustment of the woodwind in his overture to "Die Zählerhöfe." While Johann Christian Bach, son of the great composer, was the first to introduce the bassoon into the orchestra, it was Mozart's work that established it. He writes in one of his letters, "You cannot imagine the splendid effect of a symphony with flutes, oboes and clarinets." It was Mozart who introduced the clarinet partly now found in Handel's "Messiah."

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The next century the string quartet became an accomplished fact, and with such masters as Haydn, Mozart and Beethoven we find it, and the general improvement in orchestral instruments, we find the wealth of art at the close of the eighteenth century well organized, waiting only the genius of such men as Mendelssohn and Wagner in the following century to bring it to perfection. Thus the nineteenth century finds the woodwind fully developed, with the oboe, the flute, the violin of the seventeenth century double or trebled, and the various other instruments installed in the orchestra as we know it to-day.

Are we not, then, impressed by the important part which musical instruments have taken in the life of the race, in all ages, with their simple whistling struggle for a glimmer expression to the music that is within them, as in the great masters, with their perfect instruments producing marvelous harmonies, we see Music striving to take her place as one of man's greatest blessings. The sweet tones of the flute and the tinkling notes of the clavichord are the music of the past. Yet the orchestra of to-day still retains the mysteries and beauties of the keepers bequeathed to us by those who have long since joined the "Choir Invisible," and whose patient laborers have won for us so rich a heritage.

Using the opportunities of the new field afforded by a greater variety of instruments, was striving for mass effects more after modern methods, and in his orchestra we find a great advance over that which produced the first opera in 1600, the "Orfeo" of Jacopo Peri, where but seven instruments—a harpsichord, a lute,



GERMAN CLAVICHORD.

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Piano Music of the Present

By ISIDOR PHILIPP

France.

As in painting and in sculpture, French art has produced a long series of remarkable works for the piano, which are undoubtedly striking, original and spirited. We are not sufficiently well acquainted with our literature for the piano; it is not heard often enough by our public. Modern pianists confine themselves too much to well-known compositions and neglect those which do not produce an immediate effect. This is a questionable custom; it is the same among other schools—Russian, American, Norwegian, etc. It is not deplorable, for example, that in America the name of MacDowell is seen so seldom on concert programs? In France, Fauré and Widor are too often similarly passed over, while in Russia, the younger composers are entirely ignored.

As illustration of this I allow myself the opinion of a French pianist, M. R. Blaikie, in his "Rimsky-Korsakoff concerto at one of the Colonnes concerts. A celebrated Russian pianist was present at the rehearsal, and being charmed with the work, asked me the name of the composer? Is not that astonishing?

Beginning, therefore, with our own school, my aim is to present a review, as complete as may be, of all schools and of all their interesting composers. I am sure that I shall render a service to the public which is not to be despised. The pianist, who studies and practices, would take pleasure in all these productions, since it cannot be expected that laymen should study everything in order to choose that which is good.

It is hardly necessary to speak of Saint-Saëns and César Franck. One knows the two fine compositions of the latter—his "Prélude, Chorale, and Fugue with the Symphonie" Variations. It is well known that Saint-Saëns, in addition to his admirable organ, has written suites for violin and flute, Op. 51 and 111, which should be pianistic treasures.

For originality and originality of style, M. Albeniz, who has written pieces fresh and bright in spirit; also Vianello da Motta, educated in Germany, whose superb talent as pianist and whose encyclopedic brain have made him the envy of his contemporaries.

Spanish Countries.
In Spain there is only one artist of prominence to be mentioned in this connection—the prolific Albeniz, a remarkably gifted composer, but one who has written too much. Some of his "Suites Espagnoles" (Spanish Suites) are very attractive. Others deserving to be named are Granados and Nicola.

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German Countries.
Germany, since the death of Brahms, we have not had much that is novel or interesting to register. There is, to be sure, no lack of production, but where our new works as original or captivating as those of Brahms?

Richard Strauss has given us a few pages of piano music. Max Reger is admirably gifted, but his music thus far lacks distinction, and often taste. Eugène d'Albert, a powerful virtuoso, is also a composer of great worth. George Schumann has talent, Niedöhring, Scherzer, and others—particularly his "Fidelio" and "Tannhäuser." I admire the reading of his suites, the "Suite Polonoise," with its interesting folksong and vigorous polonaise, the powerful one in B minor, and "Deux lacs (Bois in the Woods)"—five little jewels cut with the utmost care.

Paul Lacombe also deserves a place by himself. His suite for piano and orchestra is remarkable; his suites for piano solo not less so; his sketches and sonatas, too, are excellent. He is not, however, a gifted harmonicist, but his charming impromptus. It is hardly necessary to speak of his genius in quintette measure, "airs de ballet," his "Intérmezzo et Lied" (Intermezzo and Song), his "Toccata," and other pieces—all bearing the stamp of individuality with refinement of style.

Bourguet-Duquenoy, Chabrier, Benjamin Godard, Emile Bernard, G. Pierné, Paul Vidal, Théodore Dubois, and others have all written spirited and often interesting pieces.

Among the latest productions in this field especially, I must mention the fine and ingenious variations by Camille Chevillard, the sonata and variations on a gavotte by Rameau, composed by Dukas; the pieces

some of his little pieces are really pretty. Merikanto and Melaré have written some agreeable pages.

Holland.

In Holland, Holland is an artist of remarkable talent. Others are Dirk, Schäfer (see his études) and Brash-Buys.

In England, Villiers Stanford (variations for piano and orchestra), Cowen (concertstück), and Mackenzie (concerto ecossais—Scotch Concerto) have given us some attractive piano solos. Coleridge-Taylor, Algren, Ashton, Oliver, King, Graham Moore are all talented. Among those more youthful, only Cyril Scott and Norman O'Neill call for mention. I particularly like the latter's remarkable variations for two pianos.

America.

In America, MacDowell has shown gifts of the highest rank. An original harpist, a master in the art of drawing from the piano legitimate effects of sonority, he has produced a series of works which awaken admiration—the word is not too strong. In his collections: "Woodland Sketches," "Six Pieces," "At the Fireside," there are pages of exquisite art, of originality and originality, which are distinguished by a vigor of movement, a charm, and a precision and precision truly astonishing. His two concertos, his four sonatas, his two suites, show the hand of a master.

Templeton Strong, Arthur Foote, George Chadwick are also artists of great talent.

Slavic Countries.

We now come to the Slav school: Russia, Poland, Bohemia.

Although the young Russian school depends on Chopin, Schumann, and Liszt, it has given us a series of original and original pianists. Rimsky-Korsakoff has written little for the piano; his concerto, however, is a work of strong color, delightfully tinged with orientalism and orchestrated magnificently. Borodine has written a charming little suite; Cui, many pieces—Impromptus, waltzes, suites; Balakireff, besides Islamey, has given us many concert pieces, some of which are truly original and fall only by one exalted development. Glazounov is less interesting on the piano than in his orchestra; he has written little for the piano; his concerto, however, is a work of strong color, delightfully tinged with orientalism and orchestrated magnificently. Borodine has written a charming little suite; Cui, many pieces—Impromptus, waltzes, suites; Balakireff, besides Islamey, has given us many concert pieces, some of which are truly original and fall only by one exalted development. 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THE ETUDE

THE DISTINCTIVE AMERICAN NOTE
IN OUR MUSIC : : : By H. E. Krehbiel

This title is of the editor's choosing. I might have preferred the indefinite article—say something like this: "There is an objective side to the music of America, and to that side in the form of a note."—"There We Find the Distinctive American Note in Our Music?" In either case I could have pointed out something which differentiates American music from that of European peoples and suggested, at least, that that something be looked upon as distinctively American—a native note. But I have no objection to the title as it is, for truth is better than possession, and I am sure the editor will not hold me to a strict reckoning, but let me drift or steer where I please, and put out such searchlights as I please, so long as I succeed in illuminating a little the general subject of nationality in our music.

VARIOUS MEANINGS OF THE TERM "SCHOOL."

Music is the slave of terminology, and of all terms that one conceives the vaguest meaning is that of "school." The pages of musical history are peppered with it. No sooner are the foundations of Polyphony laid than the adjectival epithets begin to swarm: Flemish school, Netherlands school, Roman school; Opera is invented, and we have the Italian, French, Spanish schools; Venetian, Neapolitan school, etc.; the Spanish school, the ornamental curtailatura preceding the opera, and immediately we hear of the Mannheim school and the Viennese. Genius develops the old forms to such an extent that an innate demand for novelty of expression asserts itself, and we have the German Romantic school and then the New-Romantic school.

At last there comes a recognition that by the employment of popular idioms of interval and rhythm music can return to its primitive purpose of emotional expression, and we hear of the Scandinavian, Hungarian, Polish, Bohemian and the Scandinavian, Hungarian, etc., schools; national and patriotic distinctions have all but disappeared; the music of Florence, Venice, Rome and Milan becomes Italian; of Berlin, Leipzig, Munich and Vienna, German; of Paris, French. It is evident, therefore, that the word "school" has not yet acquired a significance sufficiently clear and stable to admit of its application to the school of music in the sense of a school of harmony till now. The clearest meaning is that which it has acquired since folk-idioms entered into artistic music.

While the polyphonic art was developing to the climax reached in the sixteenth century, the distinctions were distinctly to musical schools, and the difference of musical schools was no difference between the music created by the followers of di Lasso and those of Palestrina. The same thing was true of the opera schools; the strong man at Naples grouped followers around him and made a school; so did the strong man at Florence; afterward at Hamburg; whereas, however, a national element entered into it in the sense of the language, German being first mixed with Italian and eventually taking complete possession.

When the sceptre of instrumental music passed from Italy to Germany and there came the division into the North and South German schools, the distinctions were already so well defined in each—a difference due to differences of character and religion. Catholic Germany, with a Latin slant, adhered to Italian forms; Protestant Germany assumed new forms of expression, taking them, as Luther took his literary language, off the lips of the people. The chorale came, with its pulsating potency, and the church spoke the speech of the German tongue.

Now, however, "school" acquired a meaning allied to that of to-day, when it stands not only for groups of composers, but for music made distinctive by the employment of popular or folk-idioms. Innate temperament, language, social forms put their impress upon the music of the folk, and these thence transferred to the artistic music created by the folk. Thus Gade started the movement which gave musical art a Scandinavian school, Chopin a Polish,

Liszt a Magyar, Smetana a Czechian, Glazunov a Russian. Thus each school acquired a distinctive note, a note ray of the soil.

THE REAWAKENING OF THE OLD FOLK-SPRIT.

The note asserted itself because it expressed the predictions not of a political people, but of a racial. Those predictions were libations from primitive times, when the names of the gods were still being uttered. These faint or disappeared in the face of a desire to make music an expression solely, if not wholly, of beauty rather than of feeling; they are returning with the reawakening of their writings. As a matter of fact, musical history in America is not so much what musical history is in Germany, France, Italy and England—a record of accomplishments determined by predilection, taste, knowledge and opportunity. If America had been settled by barbarians, our first music would have been barbarous. But since the first settlers were not barbarians, music came to every man in the country in something like a natural progression at the time in the country from which the different sections of our country were peopled. Predilection, taste and knowledge were the same; opportunity alone was different. It was with this in mind that years ago I wrote the words which seem fit to be reproduced here:

"The characteristic note of expression, which may be stamped upon the music of the future American composer, will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective (i.e., contemplative) German, the mercenary Frenchman, the warm-hearted Irishman, the patriotic Italian, the daring Spaniard, the sensitive English, the fastidious sun of national taste. The folk-melodies of all nations will pick up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the true representative of a universal art, because he will be the true type of a citizen of the world."

There has been in time when it would have been possible to call the vitalization of music such influences as molded a Bach, except, possibly, that of the Italian school. Now, however, the New-England land and then the intellectual and moral forces which might have created the possibility were held in bondage by a religious view which put artistic music under a ban. To use a figure suggested by Walter Bagot in his book on "Physics and Poetics," we have not had, and we have not had, so far as I can discern, any clear forward man to strike the chord, even though he be in the rough, which the wise and meditative man might have adopted or could adopt, and thus become an example for the many.

THE AMERICAN FOLK STILL FORMING.

Moreover, though we have many things worthy of celebration in music, as well as in fiction, poetry, painting and sculpture in our country and its history, there has not been the characteristic thing calling for characteristic proclamation or capable of it in music. We are a political nation; not a people—not a folk. We are a hedge-podge of Old World peoples in the process of amalgamation. In art we are rapidly assimilating the best, and, in literature, longitude, climatic, political and social conditions. Again we shall have the universal melodian whom once we had in Mozart—and should this not be the case?

Music we remain without a type of expression which Americans, at least, will recognize as distinctive till then? I think not; but that I shall speak next month.

The French violinist Rode once visited Fränz in Dresden. The latter was in the habit of practicing ten hours a day, and indeed of improving, was constantly growing more and more skillful. Rode told him that he himself seldom practiced more than an hour—at the most never longer than two hours a day, but only at what he could not do or found difficult to execute.

Such was the result of the school; they were surely not the case of which the fellowship of Europe made the remnant. Achille and Hector were large men, large of stature and early of hair—Tutus? Very likely; white men, surely—which the primitive inhabitants of the Greek countries were not. Are the inhabitants of any country, except autochthones—real aborigines, sprung from the land they inhabit? Not probably. Yet there are in Europe distinctive folk-characteristics, distinctive folk-institutions of schools of music. They were long in forming; but all that vast time is to be credited to the formative period of the American people—not debited.

HOW AMERICAN MUSIC IS TO BE DETERMINED.

A vast amount of foolish talk has grown out of the absurd notion, that with the settlement of America the civilization of music had to begin afresh with each group of settlers. It is because many European critics take this view, that they exhibit their dense ignorance of musical affairs in America, which has its roots in the past. As a matter of fact, musical history in America is not so much what musical history is in Germany, France, Italy and England—a record of accomplishments determined by predilection, taste, knowledge and opportunity. If America had been settled by barbarians, our first music would have been barbarous. But since the first settlers were not barbarians, music came to every man in the country in something like a natural progression at the time in the country from which the different sections of our country were peopled. Predilection, taste and knowledge were the same; opportunity alone was different. It was with this in mind that years ago I wrote the words which seem fit to be reproduced here:

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A REPRESENTATIVE OF UNIVERSAL ART.

A type such as one might imagine as the result of an amalgamation of Brahms, Berlioz, Verdi, Chopin, Dvorak and Tchaikovsky. This universal art will return when the present tendency toward differentiation shall have won itself out of the process of evolution and fruit. In all its various stages of development, art is a progression, even though it be in the rough, which the wise and meditative man might have adopted or could adopt, and thus become an example for the many.

THE AMERICAN FOLK STILL FORMING.

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THE ETUDE

The ALTITUDE of the TYPICAL MUSICAL AUDIENCE



By W. J. HENDERSON

Music is second only to fiction in the number of its unthinking votaries. A typical musical audience is a curious study. It is composed of several varieties of listeners. There is the purely professional listener, the musician who usually hears little besides the modulations, the thematic development, the technical structure of the work performed. As a rule, the aesthetic side of musical art escapes him. The most ardent musical people prefer for while, a fast and highly-tempered piano to a Liszt rhapsody excites enthusiasm. It is not so with the typical audience. Silently breathes a sigh of relief when the pianist gets through with the Bach and Beethoven numbers and comes to the Chopin and Liszt.

An Ideal Listener.

And my honored confere, Mr. Fine, has staked out for himself the comforting ground that this is because Chopin and Liszt are so much better than the others. Those who are professional persist in thinking Bach and Beethoven in the same class of honor among musical masters. The real reason why the average audience prefers Chopin and Liszt to Bach and Beethoven is that the former composers give ample scope for the display of those brilliancies of style which the unthinking hearer can easily discern, while the other two demand of player and hearer, musical, emotional, sympathetic and intellectual insight. Even the musicality of Chopin and Liszt is lost sight of by the typical connoisseur. The scales, arpeggios and staccato are the things that rule the touch.

But this man is not typical. He is a rare bird, and floats in a beautiful, impalpable ether of the mind, which seems to the ordinary prosaic or uncomprehending hearing an ethereal dream. Ouch! What a blow! The critic says the man is a musical master, but he lacks one element of the musician's nature. I am speaking now of the broad, vigorous master, who is sure of himself and has no petty jealousy. The critic lacks his creative enthusiasm. The critic may rhapsodize over the beauty of a new composition, but I fancy that he can never feel it in quite the same way as a great composer could. Goodell's castasies over "Don Giovanni" were of a different sort from those of a critic.

The Musician Worshiper.

But a competent critic at any rate listens intelligently, and in his appreciation of the purely aesthetic side of musical art he far outranks the average musician. These persons, however, are but a minority of any audience at a musical performance. The majority consists of what, for lack of a more precise appellation, I will call the touchers. These music-mad folk are or ought to be a person who loves music. The truth is that most of those who honor themselves with this title are in truth nothing better than musical worshippers. Furthermore, it is the performing musician, not the composer, whom they worship.

The most popular form of music is the operetta. Listen to the clatter between the acts at any operetta performance, and you will hear the hearer about the opera itself? Little indeed, for the air is filled with praise or dispraise of Nordica, Caruso, Fremstad or some other singer who has been captivating hearers with tones. And how much understanding is disclosed in the comments made on these artists? Since opera is the most popular form of music, the public should be expert in the art of singing, but usually the contrary is the fact. The more ignorance of the art of singing of any branch of musical performance. The very worst singing is applauded vociferously provided it be extremely loud or extremely soft.

Two Styles of Music.

It is unnecessary to go into details, for what has been said about the attitude of the average hearer toward opera is applicable in some measure to bis-

titute me not be misunderstood. This intellectual listener must not neglect the sensuous and emotional elements of music, for these are the two potent forces which the brain of a composer guides toward full and convincing expression. The intellectual listener is he whom the process does not escape, and he alone perceives the art of the artist. For art, truly defined, is method, and in music it is a method of expression.

The careless, unthinking auditor, who is in the habit of not perceiving the method. The building up of form in a composition, the balance and symmetry of its design, the clearly-drawn plan of a pianist's interpretation or a singer's reading of a song, escape his notice. That which the artist, creative or interpretative, has striven most earnestly to place before him fails to see, while he bestows his attention on the unimportant and trivial art touches. He sees the paint, but not the picture. In love he is in rhythm and rhyme and neglects the poem. Thus it is that the great mass of music lovers get out of music most of its sensuous beauty, a part of its emotional power and very little of that intellectual majesty which makes it the peer of all the other arts. That devotees of the other arts regard music as their inferior doubt is to the inability of the great body of music lovers to talk intelligently about music, and they do not talk so because they do not think so.

TOUCH SIGNS.

BY MOURAINT A. GOODNOUGH.

WHEN we wish to indicate a certain touch, during the course of a composition, it is manifestly much more convenient and desirable to use a sign, in place of writing the name in full. There is seldom room above the notes for more than a stroke or so of the pen, and the sign is much more compact. In this systematic, the touch sign saves time and space. It is to be regretted that there is no universal terminology of touches, there being no one book which covers every movement used in piano playing, although Dr. Mason comes very near to it. The signs given below are more brief than a short-hand representation of the touch. Some of them are in common use. While the other two demand of player and hearer, musical, emotional, sympathetic and intellectual insight. Some may prefer to use the number of the touch instead of the sign, although there is less likelihood of confusion in the latter method.

In order to clearly distinguish between movements which sometimes bear the same name, or the foregoing touches under a slightly different name, from those which they possess in books on this subject. However, it is thought the reader will have little difficulty in understanding them if he will investigate as follows: Touches 1, 2, 3, 9, 10, 11, 14, 15, 16, 17 and 18 in Dr. Mason's "Touch and Technique"; touches 4, 5 and 6 in Mr. Sherwood's preliminary remarks on the piano; touches 7, 8, 13, 20 and 21 in "The Touch Method." Pressed Edition; touches 22 and 23 in an article entitled "Pianoforte Effects" in The Erne for May, 1905; the other touches are self-explanatory.

1 Full Down Arm	2 Fall Up Arm
3 Slight Drop Arm	4 Slight Up Arm
5 Sherwood Up Arm	6 Combined Arm
7 Staccato No. 1	8 Staccato No. 2
9 Sherwood Staccato	10 Hand and Finger Blasts
11 Hand Touch	12 Hand
13 Finger Touch	14 Triplet Pressure Staccato
15 Double Arm	16 Bowman's Bar Touch
17 Exaggerated Elastic	18 Double Arm
19 Biceps or Forearm	20 Finger Staccato
21 Forearm Finger	22 Half Touch
23 Staccato Touch	
Plain Legato	Mezzo-Staccato
Continuation Signs	Discontinuation Signs

ADOLPH HENSELT had an inborn nicely of touch which he developed through certain carefully-prepared studies continued even up to advanced age, the whole refined and perfected by an unusual sense for tone color. Carl Schumann designated Henselet's touch as the most perfect she had heard. I was, on one occasion, a guest of Henselet for a few days, at his estate. He not only played for me, but showed me how he practiced, more finger studies wonderfully full in tone with strong attack and deep pressure. His hands were large and powerful. *Brilliant.*

REMINISCENCES OF FAMOUS MUSICIANS OF THE IMMEDIATE PAST

By CARL REINECKE . . .

Translated by FLORENCE LEONARD

The first famous musician whom I came to know personally was Moscheles. I was about fifteen years old when his aunt, an elderly lady, and a friend of our family, took me to him.

In a village near the town where I was born, Altona, Moscheles and his family had taken a country-house, and I walked out there in charge of the old lady. In the salons many people were already gathered. They had come, as we had, to hear the master play.

Moscheles had just returned from London, where he had been living for years and had acquired quite the manner of the English gentleman. He kept a waiting room which seated him self at the piano as soon as he entered the room, and played first, three of his great characteristic Etudes. "Träumerei," "Wanderer," "Wiedersehne" (Contradiction) and "Kinder-märchen" (Fairy Tale). In spite of his years, he played with great virtuosity, and it was an illuminated



IGNAZ MOSCHELES.

test of the Viennese to say that his fame had become a fairy tale. He made me play for him a sonata which I had just composed and he wrote down some corrections for me.

The next time I met him was twenty years later, when I was kapellmeister of the *Geocundusen*. With pleasure I still remember the day on the 10th of December, 1850, when I played with him and Clara Schumann the great Concerto in D minor, by J. S. Bach.

Moscheles was extremely amiable, kind and obliging, with much pathos of feeling, and therefore the less sense of humor. A weakness of his was that he thought very well of himself and let the fact appear in the most naïve way. It was a pardoned weakness. After him I met a man that saluted me with his hat in his hand. He was the teacher and friend of Mendelssohn. To Schumann his playing had been such an inspiration that it fixed Schumann's determination to become a musician. From Beethoven he had three most friendly letters. With all this he had every reason to think well of himself; but he showed his self-esteem in ways which could only be comical, as in the following characteristic instance:

"Moscheles possessed a very valuable sketch-book of Beethoven's writing in pencil, which might in time become blurred and illegible; instead of using a fixative to prevent such a possibility, he himself traced over the notes of Beethoven's writing with ink, and when sometimes corrected that the characters were not like the original ones, he replied: 'Oh, no! the book is now all the more valuable because I have gone over Beethoven's writing.'

When Moscheles celebrated his seventeenth birthday, I conducted a serenade for him on the evening before, and to suit the occasion, had a band of musicians play some of his songs with piano-accompaniment. He thanked me with a smile and added: "To show you how truly useful I am, I will play my sonata for four hands with you right now." And so he did. Although as a pianoforte virtuoso he was long ago surpassed, and although his compositions are even now seldom used except for teaching purposes, yet his is a name which must always be reckoned with in the history of music.

Another great artist, who in his time was widely known as a composer and a conductor, has met only a little while ago, perhaps thirty years, that his Suites for orchestra were played everywhere, and with genuine enjoyment. Now they are quite cast aside, not altogether justly.

Lachner was almost the exact opposite of Moscheles, in looks and in character. Moscheles was formal, reserved, a man of the world; Lachner somewhat round, of medium height, a real Bavarian. He was an intimate friend of Schubert. Some of the incidents which he related to me were the following:

Once Schubert came to Lachner with a roll of manuscript, and said in good Viennese: "Here, Franz! here are a couple of new songs that I want to sell. I don't like to try Diabelli, because he has just taken one book of them. You take these, please, and see if you cannot get rid of them to some other years.

On another occasion, Lachner and Schubert were sitting in the evening at the *Roter Igel* (Red Hedgehog), over their wine of fresh vintage. The painter Moritz von Schwind, the singer Vogel and others of their friends were with them. The wine and the time slipped away with witty salutes, and before they thought of going home. But Schubert had forgotten his key, so he went to sleep with one of his friends. Next morning they woke with splitting headaches and went out into the friend's garden to breakfast in the sun-bright morning. After a few minutes the host was called away, and Schubert was amuse himself, looking at the flowers. He picked up his host's "Syrphid" and when his host came back after half an hour, he found Schubert with his hands full of manuscript, just written down. It took half an hour to read them, and when he had composed one of his most beautiful songs: "Hark, hark, the lark!"

But I must not let Lachner tell all his stories, for I have some anecdotes about him and his witty repartee, which show that in spite of his modesty and unassuming manner, he was quite considerate of his worth.

A young musician asked him: "Herr Generalmusikdirektor, are you a Wagnerite?" (Wagnerianer). "No,"

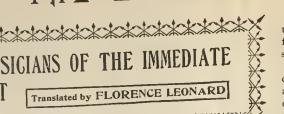
was the short answer. "Then you must be a Brahmsite!" (Brahmsianer). "No," said Lachner, "I'm a Riemannianer." (Riemannianer). This pun is difficult to express in any other language; the word "Einer," meaning someone or somebody, is pronounced in the Bavarian dialect "Aner."

As we all know, von Bülow succeeded him as director.

A short time after his appointment, Lachner was much improved. Bülow conducted the "Eroica" Symphony, and when it was finished, he turned to Lachner: "Well, Herr General-Musikdirektor, didn't the orchestra play magnificently?" "To be sure," answered Lachner, "an orchestra which I have directed for more than thirty years could not be spoiled in six weeks." Both these replies were made with a smile.

Both these replies were made with a smile. Lachner was greatly pleased. If that was not the case, he was always kind and amiable. He was very grateful to me because I always made sure of great success for his compositions in Leipzig, and he thanked me formally by dedicating to me a very lovely Suite for piano.

I last saw the old gentleman in 1859, in his own house, for even then he was not able to go out. He came to me with his wife and a friend, and he carried his head high—his commanding head with its grey hair, which suggested Napoleon—and there was still fire in his eye. On his piano lay Bach's "Well-Tempered Clavichord," from which he played every day, to refresh his mind and revive his spirit. When I went away, he went with me to the door. A clasp of the hand—he died. I will never saw him again. The next year he died. I will conclude these reminiscences with Riemann's beautiful words:



"I never wish my assistance for anything, and if there should be a concert for the Mendelssohn Monument Fund, I will come with pleasure; for in old age one should try to make up for what he failed to do in his youth, and toward that man I have much to make up for!"

"Sovereign mastery of the technic of counterpoint, unites with nobility of thought, insure him for the future the recognition which the present has not sufficiently bestowed."

Although von Bülow in the incident with Lachner did not play a very enviable role, and although this artist is known in general as a great and often inconsiderate character, I am going to tell of traits which show only noble side, which he displayed to me. Indeed, our paths seldom crossed.

On the middle of the fortieth year of the last century I first saw him, then a student of jurisprudence, at the house of that famous friend of Mendelssohn and Schumann, the great singer, Frau Livia Frege. While I was playing for her, von Bülow sat in the corner, listened and went away singing. Later, when he was a famous piano virtuoso, he played often in Leipzig, 1852 to 1859, and although he usually appeared like a meteor and disappeared as quickly, he saw each other and talked together in rehearsals and concerts and at the visits which we occasionally exchanged. But after that we did not see each other or have speech together for seven years.

On another occasion, Lachner and Schubert were sitting in the evening at the *Roter Igel* (Red Hedgehog), over their wine of fresh vintage. The painter Moritz von Schwind, the singer Vogel and others of their friends were with them. The wine and the time slipped away with witty salutes, and before they thought of going home. But Schubert had forgotten his key, so he went to sleep with one of his friends. Next morning they woke with splitting headaches and went out into the friend's garden to breakfast in the sun-bright morning. After a few minutes the host was called away, and Schubert was amuse himself, looking at the flowers. He picked up his host's "Syrphid" and when his host came back after half an hour, he found Schubert with his hands full of manuscript, just written down. It took half an hour to read them, and when he had composed one of his most beautiful songs: "Hark, hark, the lark!"

When I came, some weeks later, to conduct the "Ninth" in the *Geocundusen*, I said to the members of the orchestra, at the first rehearsal, where not one outsider was present, "I will not let Lachner tell all his stories, for I have some anecdotes about him and his witty repartee, which show that in spite of his modesty and unassuming manner, he was quite considerate of his worth."

In the orchestra there was at that time a rather poor violin player who edited a music journal, and I surmise that he must have given von Bülow a much distorted version of my few, reasonable words. For shortly afterward there appeared in that journal an article from von Bülow's pen, which was directed against me, and must have been quite inexplicable. I myself, however, did not care, for I have never indulged in such criticism. I saw no reason to disturb myself in reading it. So I ignored it.

After seven years there appeared a certain music publisher, E. E., at my house in Leipzig. He asked me, in speaking of von Bülow, whether I would receive Dr. v. Bülow, if he should call on me. I replied that I was accustomed to return courtesy for courtesy, and that therefore I should expect Herr v. Bülow with pleasure. On the following day he came, with Herr E. E., and although I found him a chair, he began this speech, still standing:

"Herr Professor, I have come today only to say to you that I greatly regret that once in my life I forgot the respect I owe you, and I beg you to pardon me and to forget the occurrence."

Was it not noble to acknowledge his error so frankly and to ask pardon? Besides, Bülow had been with E. E., which him as a witness of the conversation! We had a quarter of an hour together, and on leaving, he said: "If you ever wish my assistance for anything, and if there should be a concert for the Mendelssohn Monument Fund, I will come with pleasure; for in old age one should try to make up for what he failed to do in his youth, and toward that man I have much to make up for!"

Within the master's soul sweet melody Awakes to life and sound; Alas! no strain e'er heareth he, Whose ears are sealed in silence profound.



FRANZ VON BÜLOW.

THE ETUDE

HAMBURG, 2 Oct., 1897.
"Not from pure pride, imbibed in this air, do I send you back the post card so kindly provided for answering your honored lines; but because I have no time to write more at length. I have adopted a bad habit as useful—post card. A score of yours is more dear to me than a pupit!" and so on.

Indeed, I was surprised to find how many of my works he knew thoroughly, and in how friendly a way he spoke of my *Happy Concerto*, the *Cavatina*, Op. 123, No. 1, and the "Fairy Tales without Words," Op. 103, especially of the four-hand arrangement.

The step from von Bülow to Robert Franz is a long one. Von Bülow was a great pianist and conductor, Robert Franz a very awkward conductor, who could do little also with the piano. The former was a composer who wrote now and then, to a certain extent, because he was ambitious; what is now almost forgotten, and indeed never attracted much admiration; the latter a man who wrote, who was very good, who was a composer, who was a pianist, who was a conductor, who was a teacher, and came from Wendish stock. He had indeed one peculiarity in common with von Bülow, that he was very changeable in his attitude toward the great masters of music. Whereas von Bülow in later years lost much of his early (Continued on page 517.)

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN

III.

By KATHARINE BURROWS

keys that the thumb can rest on the keys as far up as the first finger.

Fractional Touch. (Demonstrate with the one finger exercise.) Place the right hand in the above-described position, with the thumb on one line c, then raise the second finger high from the knuckles (still in a curved position) and let it drop down on one line d, like a hammer. The finger should press firmly on the key so as to make the strings vibrate, thus securing a clear, singing tone; after the stroke

throughout the exercise, but no other finger should be held down, as it will be quite sufficient for a child to concentrate his mind upon one finger at a time. A touch formed in this way cannot be hard; it will sing and carry.

Great care should be taken that the child's wrist is held in a stiff position. If it is raised the least it will not be sure to stiffen; also, when the least pressure is made on the hand, it will not be so freely as when the wrist is loose. I am quite aware that some teachers advocate a high wrist, and I am quite ready to admit that by means certain effects can be produced by advanced players. But if this position is used in teaching children before their minds can differentiate between wrist and finger muscles, the result will be first stiffness, and afterward a weak tone, and a poor quality of tone.

When each pupil has played the one finger exercise over a few times, and has gained an idea of the rise and fall of the fingers, the lesson might conclude with another song. The words "The Happy Happy Treble Girls" are to be sung to the air of "When Great King Arthur Ruled the Land," which will be found in the *Reincke* collection, mentioned before. Any teacher who finds these verses helpful is quite welcome to use them. The copyright simply protects them from being printed by another.

It would be best not to assign any home practice for a week or two, so that the pupils might gain a certain amount of finger control and the beginning of a good position under the teacher's supervision.

THE HAPPY TREBLE GIRLS.

One day, five happy little girls,
Called E. G. B. D. F.,
Were playing on the treble line,
Quite near the treble clef.
Such fun upon the treble lines!
Had E. G. B. D. F.



Within the master's soul sweet melody Awakes to life and sound; Alas! no strain e'er heareth he, Whose ears are sealed in silence profound.

Said E. E., "I'll take the first line here." "The second's mine," said G. F. on the fifth climbed up and said, "I'm as high as can be." The others looked with wond'ring eyes, A daring girl was she.

Then B. and D. took third and fourth, Because none else were left, And there they sat, five happy girls, Quite near the treble clef. Such fun that day upon the lines Had E. G. B. D. F.

¹ Copyright, 1905, by Katharine Burrows.

THE BEST WAY TO STUDY CZERNY

By EMIL LIEBLING

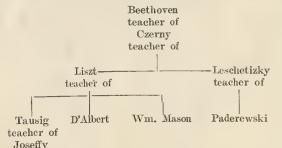


CARL CZERNY.

CARL CZERNY was born in Vienna, February 21, 1791, of Bohemian parentage, the name signifying "black." His father was a highly-esteemed pianist, and the little fellow came into contact with the leading artists of Vienna, including Beethoven, who gave him instruction for several years. He showed great talents for composition, as well as piano playing and at the early age of fourteen, began to teach. During his long career as a teacher, which activity covered a period of more than fifty years, he had many distinguished pupils, among whom may be noted Liszt, Thalberg, Jaell, Leopold von Meyer, and Leschetizky. He left a library of 1,000 volumes in Vienna.

He was a prolific composer, his last set of studies bearing the opus number, 848. In addition to this long list with "opus," he made arrangements of all Beethoven's Symphonies, most of those by Haydn, Mozart and Spohr, many oratorios, and an edition of Bach's "Well-Tempered Clavichord." Besides studies, his compositions included a great number of church services. In his studies the special point is the development of the hand from the standpoint of technique. He lays aside all attempt at expression until position and independence of the fingers have been acquired.

To show Czerny's position as a medium between the Classical School as represented by Beethoven and the Modern School, we give the following:



To study Czerny's immortal etudes to advantage is subject to present a number of difficulties. There is a logic of practice which should be fully analyzed, realized and understood. The student who simply skims along the surface and is content with a mere smattering of knowledge will find Czerny a difficult proposition. So will the pupil who with ill-advised ambition desires to take a new study at each lesson. She will never set the world a-tremble. Nor will the

teacher accomplish results who perfunctorily assigns one study after the other *sans raison et sans plaisir*, without entering into a discussion as to the practical value and purpose of each study, manner, and who consequently, so glibly, wades through the mass of studies of Op. 746, simply because Czerny happened to stop at that figure. But why enumerate the numberless shortcomings of pupils and teachers? The pitiful results, or rather lack of results is the best evidence of indolence on one part, and indifference or ignorance on the other. The instructor who does not take time at his fingers' ends, tends to become as indolent, as will never be able to inspire his students to their best efforts. An ounce of demonstration is worth a pound of explanation. Ascertain just which studies have a practical bearing on piano playing and omit the remainder. The survival of the fittest here well applied. By this process of elimination, much valuable time is economized. The student need not search the table of contents for hours and hours to find what results are obtained to the gratification of all concerned within a relatively brief period. This policy will apply to all of Czerny's volumes, and can be adopted with equal force in Bach's "Well-Tempered Clavichord" and Beethoven's sonatas.

What is it, then, that is so indispensable? Simply the application of common sense. The studies in 299, 300, 301, 302, 303, given much too soon, and long before the student is ready for them. The following course may serve as an approximate guide:

- I. Selections from Op. 261, 831, 559 and 130.
- II. Op. 829, 849, 335 and 636.
- III. Op. 299 and 834.
- IV. Op. 355.
- V. Op. 746.
- VI. Octet, Op. 553 and 821.
- VII. Tocatta, Op. 92.

Never use the entire opus—always omit those numbers that deal with unnecessary problems, awkward combinations, needless repetitions and obsolete matter.

The "Famous Daily Studies," Op. 397, furnish an excellent compendium of every conceivable species of technique, and merit serious attention. The "School of the Virtuoso," Op. 365, combines the same form of comparatively brief repeating formulas in more advanced and exacting grades. In the "Left Hand Studies," Op. 399, Czerny gives to that much-neglected member its full due. This work contains a valuable collection of exercises added to those that the gifted Viennese master could do it. One has the same sensation when playing the closing fugue from Moscheles' "Studies," Op. 70, or listening to the "Amen Fugue" in Rossini's charming "Stabat Mater," which is everything but church music. Even a Beethoven fugue seems still and conventional when compared with Bach. Neither the fugues from the E-flat major Sonata nor the fugue from the D major Sonata from the Sonata, Op. 106, are desirable examples of the form; Mendelssohn's musical counter point served him well in his six fugues, Op. 35, but Schumann's six fugues on the same Bach might just as well never have been written. Liszt's fugues are noisy caricatures at best. Op. 849 serves as a practical introduction to Op. 299, and Op. 636 can be similarly used in connection with Op. 746. Some patriotic studies are found in Op. 553, and here hand work of moderate difficulty in Op. 718. The Tocatta, Op. 92, deals with double notes, thirds, sixths, etc., and represents a remarkable advance on the Clementi "Tocatta" in B-flat major, then in vogue. This grand master dominated the pianistic horizon for many decades. He was equally great as a teacher and composer, and his influence on the distinguished heritage in his pupils. Clementi rivaled his teacher and Czerny in his admiring studies, and the Clementi influence is strongly noticeable in the technical works of Kalkbrenner and Stelleit. The twelve etudes by Ludwig Berger have unfortunately been forgotten; in this case an undeserved oblivion. Klein's musically Canons and Fugues have never been placed before the public properly. They need only be

a good editor and a modern setting to become a valuable factor in advanced musical pedagogics. It is beyond the scope of this present article to revert to the splendid works of Kochler, Loeschhorn and many other modern composers who knew the piano thoroughly and had mastered the art of writing for the instrument.

The student should be made to realize the exact object of each study, and what it is intended to do for him. Appreciate the fact that each exercise represents a definite and separate species of technique, of which the whole type is condensed form. Slow and careful study is, of course, the prime consideration, leaving speed for later accomplishment. Master one object thoroughly before attacking another. What is the use of playing page ten, when you stumble on page two? The longer you cultivate one can study, the better for you. The needful and its results to acquire some especially difficult point, but master it; the time will be well spent. If you simply waste time, nothing is gained, and the waste of time is abominable. The use of the pedal is by no means tabooed; it is permissible in many studies. The metronome marks are usually too fast. All speed is purely relative, and no one need play any faster than is well within his power.

The accomplished teacher can dispense with course of Czerny to the student a fluent and reliable technique, brilliant possibility and endurance; the Czerny studies will prove an "open sesame" to all the works from Bach to Beethoven, included. For the modern masters, we supplement them with modern studies.

MUSIC AND NATIONAL LIFE.

Suspect that by a most discriminating miracle, all our concertos open and all our instruments of music were suddenly struck dumb, and that we found ourselves totally debauched from hearing any music for the space of (say) one whole year;—what would be the actual effect, apart from irritation, surprise and such like, upon the people? What difference should be held in the behavior of the Occidental world, in its conception of power in literature, in science, life, etc., etc.?—In other words, is it merely to suppose that in respect of music we were all suddenly made stone-deaf—not too miraculously a miracle after all? Well, I ask, what would be the effect?

Or let us suppose that Wagner had just risen from his last sleep and destroyed every trace of his music in the world, leaving not a single phrase in the memory of man. What loss would there be from that?—What would happen?—The world would be, would civilization be, as the result of such a strange raid and seizure? What depreciation would there be of the world's joy? Or (to conclude in the serious fantastic vein) suppose that in all our schools, music were suddenly (as they say) "dropped," and that teachers in the elementary, secondary and High School departments were seized with a musical delirium, and that no one could tell what would follow? Indeed, this last will suppose a wise composition at all, but the actual fact. Yet who ever thinks of estimating the loss that nevertheless does and must necessarily follow from such gross neglect?

By some such uneasy stages of speculation we may perhaps reach a mood in which the main question may be temeritously approached—What is the value of musical education, and how should we make the most of it? It is time to begin to answer an answer, even if an exact answer were possible. The dignity of man, however, as Roman somewhere says, does not require that such questions should be answered; it does require that they should be asked. And, once more, it is a service to raise them, it is almost a liberal education for a musician to have them perpetually ringing in his mind. For what should they know of music who only music know, and what do they care for music who care only for music?—A. R. O. in *The Musical World (London)*.

I reply to a query as to the source of his great knowledge and his inimitable creative power, Bach answered: "Through unceasing labors have I learned that pre-eminence which you ascribe to me. Careful analysis, reflection, much writing, even striving to improve, those are the only secrets of my ability."

THE ETUDE

THE BEST WAY TO STUDY CZERNY

By EMIL LIEBLING

THE ETUDE

Children's Page

MISCHA ELMAN, the readers of the CHILDREN'S PAGE will be delighted to see the portrait of a boy who has created a

pean musical circle by his marvelous playing and to read about him. The cut we give is made from a photograph taken in London and represents him ready for playing. Boys and girls who play the violin will do well to study closely the left hand shape of the little master and also his bowing position. Mischa was born in 1892, at Stalnoj, a village in the province of Kiev, Russia. He began his schoolmaster with a music teacher. At the age of six he was admitted to a village concert, his pieces all being learned by ear and executed on a quarter size instrument. In spite of many difficulties, financial and otherwise, his parents removed to Odessa in order to promote their boy's musical future. He was admitted to the Imperial School of Music in this city, and his progress, talked for the violin gained the interest of the authorities from the very start. In 1902, he played before Leopold Auer, head of the violin department of the St. Petersburg Conservatory, and made so strong an impression on the artist that he was taken to the Capital for further study. His talents developed so rapidly that he was soon admitted to the conservatory that he received from Prof. Auer, that he was asked to appear in concerts in St. Petersburg, Prague, Paris, Cologne and Berlin. Since then he has played with great success in other German cities and in London. He was particularly delighted to play before King Edward. He is still a boy in spirit, bright, cheerful and natural, and enjoys a good romp and boyish games. He practices but little more than two hours a day.

**

TWO FAMOUS notes will give the BOY CHOIRS, boys and girls of THE ETUDE children's clubs an idea of how some boys of European study music and what they do in a public way.

MISCHA ELMAN.

THE DOM CHOR

in Berlin is one of the best trained in all Europe. Through the kindness of the director, Heribert, we are enabled to give some idea of the selection of the choir and to gain some idea of the selection of boys for part-singing, range of voices, etc. The choir sings publicly without accompaniment, and the rendition of the famous old German chorals and motets is wonderful, when one considers the youth of the members. At this point it may be well to say that only the soprano and alto are boys; men take the bass and tenor parts. The boys are selected from Berlin and the surrounding districts. The boys have knowledge of music before Mr. Becker accepts them. They are given sight-singing tests and are examined for absolute pitch before they can be considered as applicants for vacancies. Like the famous Groton School, the *Dom Chor* is exclusive, and the members of the choir bid for entrance when they are mere children, bidding their time until a vacancy occurs. The boys are educated at the expense of the Government of Prussia, and the *Dom Chor* is an English church. I remember a dreary Sunday when the boys sang exquisitely at the dingy old church, Church, where the Emperor was expected but did not appear.

The rendition of the great *Ein feste Burg ist unser Gott* by the *Dom Chor* on some patriotic occasion is an event long to be remembered, and yet these boys, practicing regularly without accompaniment, and

selected for the beauty of their voices and paid by the State. The basses have singularly low and powerful voices. There are several basses in this choir who sing C two lines below the bass staff, and even lower. These singers, however, have a very narrow range.

And now with regard to the service of the church. The ritual music of the church is very beautiful and spiritual. There are fourteen choirs in use, these having been brought down from the time of St. John of Damascus, the 8th century. The choirs are unlearned and untrained. The choirs are a priceless treasure. One very interesting thing in connection with the service is the perfect pitch of singers, even in most difficult passages. Chromatic scales are absolutely perfect. Higher and higher the voices of priests and choir rise, alternately or in unison, frequently in intricate harmony, with an effect of perfect beauty. The Russian language, because of its musicality, sounds as easily as Italian and German. The singers enunciate very clearly and forcefully, even as do the Hungarians, and they sing with apparent fervor and religious zeal. After standing for three hours to a service, a Russian church service, is amply repaid by the remembrance of this spiritual treasure of song, the oldest and most beautiful in

Europe today and, best of all, absolutely unchanged during all these centuries.—Edith L. Wina.

THE songs of the people, Folk-Songs, as they are called, form a subject of much interest. The *French Chanson* is a style of folk-song, and has of great influence on French music. We give herewith a fairy tale which presents the story in a charming way. This is taken from a French paper.

Once upon a time there were a King and Queen—King Counterpoint and Queen Fugue, the two peaceful and united sovereigns of the kingdom of Music—who had seven children. They had always wished for a daughter, but Heaven had only sent them sons, therefore they had given birth to the first seven notes of the scale—Do, Re, Mi, Fa, Sol, etc. The reputation for austerity of these two sovereigns was universal, and has even come down to our own times; and he would be a bold man who dared to affirm that at the court of King Counterpoint one could find much amusement; but amusing courts are rare, for sovereign majesty consorts badly with the vulgar *cots* of common enjoyment.

For a long time Queen Fugue had ceased to give her royal musical proofs of her affection, until, one fine day, the ordinary bellman announced that the fine family had received another addition! Prince or princess?—everybody asked. It was a daughter! I leave it to you to picture how this late-comer was spoiled, adored, fêted; in short, she was as brightly brought up as possible. When her preceptors tried to teach her something, the vivacious Princess did not care a fig for any of them, and went laughing and singing in the court with quite common people. Such conduct greatly upset the good King and Queen, and scandalized the courtiers; but, on the contrary, it delighted the peasantry. They had then a very good name. I ought to tell you, was Princess Chanson. They had good reason to love her, for she never entered a cottage without bringing with her happiness and joy. With the unhappy she would weep, and then their grief would seem less bitter; she sat down without any care at the table of the poor; and, when she was in a clear water changed to wine, and wine to joy. In short, she was a very generous Princess!

Her popularity increased to such an extent as seriously to disturb the court. Traditions, eadences, rhythms, all were upset. The King was horrified; the Queen, too, was shocked. The courtiers, who had announced her birth with so much joy, were now very angry. The Royal edict that expressly forbade all male and singular (which is the way they talk in Royal edicts when they mean anybody and everybody) forbade anybody and everybody to give her shelter!

She walked about for a long, long time. All doors were shut against her; it was very cold and night was coming on. Where could she find shelter? The Princess, too, was very cold, with cold, as a woodcutter's hat, on the borders of the snow. It seemed to be abandoned, for the door hung loosely on its hinges. The Royal wanderer went in; but scarcely had she entered, when she saw in the semi-darkness a woman stretched unconscious on the floor. Forgetting her own misfortune, full only of pity, she bent over her with compassion, to restore her. She spoke of beautiful past days, loves that had fled, remembrances of old years—in short, she knew so well how to bring back the past that the blood began to flow afresh in the veins of the poor old woman, she revived, and thus was saved.

The Princess Chanson, satisfied with her good action, got ready to take a little rest in her turn.



A Monthly Journal for the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents.
Foreign Postage, 75 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money order, bank check or draft, or registered letter. United States postage stamps are always received for cash, and remittance is not necessary. The publisher is not responsible for its safe arrival.

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THEODORE PRESSER, PA.
1712 Chestnut St., Philadelphia, Pa.
Entered at Philadelphia, Pa., as Second-class Matter.

I know of no more encouraging fact than the unquestionable ability of a man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture or to carve a statue, and so make a few objects beautiful; but it is far more glorious to move and paint the very atmosphere and medium through which we look, which morally we can do. Thereon.

DECEMBER is a month of great and special activity in music. First, there are pupils' recitals while the greater number helpfully attend the first section of the seasonal musical work; then there are recitals by teachers, by concert pianists and great artists; also the symphony concerts in the large music centres; concerts by choral societies, glee clubs, etc.; and more important and more widespread than all of these already mentioned, even though it is to a much smaller part to the various churches and Sunday-schools. We might get a clearer idea of the important part which music plays during the Holiday season if we should try to conceive of a Christmas season without music! How bold and empty it would seem! The spirit of Christmas, with its joy, its happiness, its mirth, its songs, its sense of fun and good will, is peculiarly adapted to find vent in well selected music. Words alone, however, never so well selected, no matter how well rounded the periods or how poetic and rich in the imagery they present, could not express the feelings of our hearts at the Christmas season. We must call Music, heavenly music, in our assistance.

Music, in its work of musicians, professional and amateur, is so important to religious and social life at this season, musicians should be ready to do all and a little more than is asked of them. This is the time of the year to strengthen the lines cast out for public support to the teacher's work. The influence of a special season often continues for months afterward.

Every child should be taught to love music. So far as is possible, every child should be taught to sing or to play some instrument. The Americans ought to be a race of singers. We are composite. We have in our cities many sons and daughters of the land of song. It is true that numbers of them return home, but a large majority remain in the generation that follows. We have representatives of the various Shires, cases with their rich heritage of folksong. The music cherishing Teutons are scattered everywhere in our land, with their love for the deep, pure sentiments of the heart that can best be expressed in music. The descendants of the old lords of Wales may be found in various parts of our country. The mingling of these various strains should produce a people who shall love music for its own sake. We spend thousands of dollars for music in our public schools, and yet our children do not sing freely and spontaneously, because they like to sing, because they cannot keep time singing, because it is not natural, quiet for the free, happy life of childhood. Our children should be taught more songs, that they may know them whenever they want to sing. They should be encouraged to sing; those should be taught to love to sing, to be free; those that are not, may be influenced and natural. May it not be that they are influenced by our examples too much and repress their inclination to burst into song? Let this Christmas season be a season of song for our children. What sweater voices can we hear!

The spirit of exchange is characteristic of the Holiday season, not merely an exchange of gifts, but an exchange of sentiment, of interpretation, of art. The exchange of musical knowledge is a few personal relations of a more intimate and responsible nature than that of teacher and pupil. And the responsibility and the opportunity is a double one, has a reciprocal side. The teacher's work has more than a business aspect. It is true that he sells to the pupil a certain share of his time, during which he is not interested in his pupils' progress, but the time is not to be used and to live aimlessly. Civilization is not wholly a matter of law; it is not a matter of *succus et tunus*; it is not a matter of business, of barter and finance. Art is needed and has much to offer; culture is necessary to reduce friction almost to the vanishing point; and of all the arts, does not music most of all, soften asperities of temper and refine social intercourse? If we are to live and be even moderately happy, we cannot easily do without what food for the mind in its relaxed state. And what so well as music supplies mental and physical stimulus with the minimum of tension?

We call the attention of our readers, especially the young, to the attention which still at their studies or who have just begun their professional careers, to the article by Mr. Krebbel, on "The Distinctive American Can Note in Our Music," the first part of which appears in this issue of THE ETUDE. We are all interested in the spirit of music, in its development in music, and good will. It is peculiarly adapted to find vent in well selected music. Words alone, however, never so well selected, no matter how well rounded the periods or how poetic and rich in the imagery they present, could not express the feelings of our hearts at the Christmas season. We must call Music, heavenly music, in our assistance.

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We hear and read much about the various phases of musical life, yet all too seldom do we come across discussions of the sociological side of music. And yet it is of high value and importance. Our social life depends on various points to knit together its diverse factors. Men and women must have common interests, and these interests must be such as to be used and to live aimlessly. Civilization is not wholly a matter of law; it is not a matter of *succus et tunus*; it is not a matter of business, of barter and finance. Art is needed and has much to offer; culture is necessary to reduce friction almost to the vanishing point; and of all the arts, does not music most of all, soften asperities of temper and refine social intercourse? If we are to live and be even moderately happy, we cannot easily do without what food for the mind in its relaxed state. And what so well as music supplies mental and physical stimulus with the minimum of tension?

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No 5530

To Henry C. Whittemore

HUNGARIAN DANCE No. 7

JOH. BRAHMS

Concert Transcription by
I. PHILIPP

Allegretto

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2

rit.

p subito

rit. cresc.

a tempo

ff

p

rit.

p cresc.

p martellato cresc.

ff

3

l.h.

cresc.

dim.

rit.

molto

p sostenuto

poco

a poco cresc.

Vivo

a tempo

ff

pp

Tempo vivo subito

IN FESTAL ARRAY

No. 5121

MARCH

H. ENGELMANN.

Tempo di marcia. M.M. $J=120$

SECONDO

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No. 5121

IN FESTAL ARRAY

MARCH

H. ENGELMANN.

Tempo di marcia. M.M. $J=120$.

PRIMO

Also published as a Piano Solo.

SECONDO

Musical score for orchestra and piano, page 10, measures 111-125. The score is divided into sections: **TKIO** (measures 111-115), **P** (measures 116-118), **1.** (measures 119-120), **2.** (measures 121-122), **3 4** (measures 123-124), and **5** (measures 125-126). The piano part is prominent, featuring complex chords and rhythmic patterns. The orchestra includes strings, woodwinds, and brass. Dynamics range from **p** (piano) to **ff** (fortissimo). Measure 125 concludes with a dynamic of **sf** (sforzando).

PRIMO

The image shows a page from a musical score for a piano concerto. The top line is labeled 'PRIMO' and 'Cantabile'. The score is divided into sections: 'TRIO' (p semplice), 'scherz.', and 'Grandioso'. The piano part is prominent, with dynamic markings like 'ff' (fortissimo) and 'cresc.' (crescendo). The score includes multiple staves for various instruments, including strings and woodwinds. The page is numbered 8.

No. 5535

FAREWELL

MELODY

EDWARD M. READ

Andantino M. M. = 100

No. 5543

BELLS OF CHRISTMAS EVE

Andantino M.M. $\text{♩} = 72$

Arranged from WENZEL

Sheet music for 'BELLS OF CHRISTMAS EVE' in 3/4 time, Andantino M.M. $\text{♩} = 72$. The music is arranged from Wenzel, No. 5543. The music consists of eight staves of music with various dynamics and performance instructions like 'cresc.', 'dim.', 'mf', 'p', 'rall.', and 'Ped. simile'.

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Sheet music for 'BELLS OF CHRISTMAS EVE' in 3/4 time, Andantino M.M. $\text{♩} = 72$. The music is arranged from Wenzel, No. 5543. The music consists of eight staves of music with various dynamics and performance instructions like 'dolce', 'dim.', 'p', 'cresc.', 'mf', 'p', 'pp', 'rall.', and 'Ped. simile'.

No. 5525

GIPSIES

Allegro M.M. $\text{♩} = 104$

ZIGEUNER

GEORG EGGLING

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No. 5544

MELODIE

Andantino M.M. $\text{♩} = 69$

SIGISMOND STOJOWSKI, Op.1, No.1.

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VALSE MIGNONNE

J. B. TOURNEUR

Tempo di Valse. M.M.J.=63.

Musical score for Violin and Piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The Violin part starts with a dynamic *p*. The Piano part consists of a continuous eighth-note pattern. Measure 11 ends with a repeat sign and two endings. Ending 1 continues the eighth-note pattern. Ending 2 begins with a dynamic *f*. The Violin part has slurs and grace notes. Measure 12 ends with a dynamic *rall.* The score then continues with measure 13, which includes dynamics *p a tempo* and *rall.* The piano part includes dynamics *p a tempo* and *rall.*

5545-3

A page from a musical score for orchestra, page 5545. The score is in 2/4 time and consists of ten staves. The first staff is treble clef, the second is bass clef, and the third is bass clef. The fourth staff is treble clef, the fifth is bass clef, and the sixth is bass clef. The seventh staff is treble clef, the eighth is bass clef, and the ninth is bass clef. The tenth staff is treble clef. The score features a section labeled "TRIO." in the first staff. Various dynamics are indicated throughout the score, including *p*, *f*, *cresc.*, *dim.*, *ret. e cresc.*, and *rit. e cresc.*. The score is written in a clear, professional musical notation style.

A QUAINT DANCE

GEORGE DUDLEY MARTIN

Grazioso M. M. ♩ = 112

8.

Grazioso M. M. ♩ = 112

p

p

dim.

cresc.

f

f

rall. e rit pp

fosc.

dim.

bresc.

ff *Fine*

acc.

a tempo

prall.

a tempo

D.S.

Nº 5516

CALABRIA
TARANTELLA.

EDMUND PARLOW.

Presto. M.M. L.=176.

IN QUIET MEDITATION

W. F. SUDDS, Op. 302.

Andante cantabile. M.M. $\frac{7}{8}$ 72.

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THE PLACE OF PITY

WILLIAM H. GARDNER

WM. H. PONTIUS

In a fervent manner

When all the world for - sakes you,
No doubt dis - turbs the Sa - viour,
When Sor - row's bur - den seems too
It is e - nough that ye are

great to bear, Seek ye the Place of Pit - y!
bowed with pain. He knows ye ask His pit - y,
Ye sure - ly will find con - so -
And nev - er hu - man heart has

la - tion there! "Ye know it not!" Ah, lis - - ten then, 'Tis
asked in vain. Then wait no more! Tis time to - day! His

there ye shall find hope a - gain, Go kneel before the Cross sub - lime, Where
peace with thee will live al - way, Go seek the Cross, and bow in prayer, And

Je - sus waits with love di - vine. There is the Place of
find the Sa - viour's pit - y there

Pit - y, The Cross of Cal - va - ry, Where Christ the Sa - viour

suf - fered, Re - deem - ing you and me.

24

No. 5431

VIOLET

CHARLES HERVEY.

Allegretto moderato. M. M. = 80.

ARTHUR HERVEY.

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Teachers' Round Table

CONDUCTED BY N. J. COREY.

A PRACTICAL TALK ON PRACTICAL THINGS FOR THE CHRISTMAS HOLIDAYS

AM constrained to pause for moment, and take the floor, in order to take (TADIS) myself, everybody passes and does something else at Christmas. Perhaps the members of the ROUND TABLE may prefer to do all the listening for once. At any rate, I will try to talk along a line that all teachers think about at least once a year, and many of them often.

Christmas, as a recurrent festival, seems to be separated by longer and longer intervals of time as the years go by. Some say that this experience shows that we are growing old. But it is not rather because of the change in one's point of view? The child's point of view is entirely one of play. In youth, although beginning to take the work of life seriously, one is still more absorbed in externals, and looks more upon business as a means of providing the opportunity for these external pleasures. As the years roll by, though one has grown in years, one may be absorbed in a serious side of life; it assumes importance by sheer necessity, and for its own sake, while everything else must become subsidiary. Absorption in one's work means the rapid flight of time. The responsibilities and uncertainties of life, while seeming to pass slowly at the start, yet seem to pass enough time to be separated by long intervals of time as seem to come close together. The events come regularly, while the ordinary affairs of life are painfully uncertain. We all remember how "Toby in Dickens'" "Christmas Chimes," waiting for his dinner to be brought him, philosophized on the regularity with which the hour for dinner came around, and the sudden uncertainty with which the dinner arrived. And not only did dinner time come regularly, but "johs" were irregular, and subject to constant interruptions.

Irregular Music Students.

We can doubtless all sympathize with Toby in his observations, for are we not music teachers? And although we are not philosophers like Dickens, and with his regularity, have we not also observed and also that it works great uncertainty and even havoc in the arrival of our business? First, there is the class who wait until after the beginning of the New Year before taking up their study. These almost invariably stop by Easter, and then wonder why they make such slow progress in their work. These should be made to realize that a pupil is not worth ten hours of faithful, conscientious practice and study with a two months' vacation in the summer, and not by three months of desultory study in the winter, and nine months of idleness. But such is the perversity of human understanding, that there are many who really believe that they should make rapid progress in the latter manner of study, and neglect the fact that they are not good players. They would then, in order to study, hold the teacher responsible and proceed to a new one for their next winter's annual dabbles, not neglecting in the meantime to vilify their former teacher. Some business firms have a black list of customers who are undesirable, and which they interchange with their teachers. Is it not a good plan for music teachers to keep and exchange lists of this sort? For such pupils are exceedingly damaging to the teacher from every point of view. These teachers are indeed fortunate who are so independently placed that they can refuse all pupils, except those who will contract to study for a certain definite period of time.

Circumventing Irregularities.

With a foreknowledge of these conditions, it is perfectly feasible to plan a winter business-like, that the teacher try to circumvent them as far as possible. If people cannot and will not realize the certainty that is being done to both parties in the contract, it will be well for the teacher to make use of any scheme that will keep the pupils interested and at work until as near Christmas as possible. In the first place, the teacher should make calculations for the time one month before Christmas, and in some towns experience may have shown that two weeks are necessary. In all relations with the pupil during autumn, the teacher should act on the confident assumption that work is to be continued till the Christmas vacation. Speak of it occasionally, bringing in mention of the date when the vacation will begin, that the teacher is fixed in the pupil's mind, in which case it will often be taken as a matter of course, and plans made to have the pupils ready. Schools have their definite dates, and students accommodate themselves to them. Why should not private teachers try to make the same arrangements?

Terms with Fixed Dates.

Christmas Presents to the Community at Large. With perhaps more elements of uncertainty about them than this, however, are those who stop their lessons for an indefinite period during the Holiday

dates. A plan that proves a necessity with conservatories may have points in common with the work of the private teacher. Systematized business methods is a good thing, and it seems plausible that such a plan should hold the pupils more steadily to their work and for longer periods. For example, the season from September to June can be divided into four terms of ten weeks each, and provide for the usual Holiday vacations. Instead, then, of terms of twenty lessons, beginning and ending at haphazard dates, make these of ten weeks each, and if one takes two lessons a week will receive twenty lessons in the regular term. Those who take one lesson a week should simply pay for the ten lessons. Some teachers make a slight advance in the charge for those who take but one lesson a week, a practice that is justified if one can enforce it, as it is much harder to teach those who take a single lesson than those who take two a week. When application for lessons is made, the teacher should make a note to himself for payment for only what remains of the term, so that the next term may begin with the same date for all. By this plan the terms of the various pupils will not need to overlap, and one's bookkeeping may be much simplified, for it will be necessary to keep only a record of the date when the lessons began, and of lessons missed. The regular lessons will conform to the weeks of your term, and payments may be made accordingly. *Making up Lost Lessons.*

Misused lessons, as far as possible, should be made up during the term in which they were lost. I wish to make a suggestion in regard to missed lessons. Many pupils seem to harbor a sort of half-feeling of injustice at being required to make up missed lessons, especially those who take two lessons a week. A time is appointed and they say when coming for the lesson, "I have a half hour to make up my lost time for practice since I had my last lesson." Make a special feature for these lessons, and give the pupil to understand that the time will be given to this special feature. For example, students usually need more attention given to their technical. Tell them that you will give them a special lesson on technique at the extra time, and to practice for their usual lessons in the regular time. A thorough overhauling of the technique at odd times may be made invaluable to the pupils, and they may thus be made to realize that the lesson was not forced upon them.

Special Pupils.

It is difficult to get serious work out of the majority of pupils, and for the reason that they have no serious purpose in their studies, those who come from foreign countries, and those who come to become teachers will work earnestly. "Society" pupils, who only desire music as an "accomplishment," are only cases a thorn in the flesh. These are the ones who are constantly interrupting their lessons for trivial causes. In the larger cities, like New York and Boston, the leading teachers have their classes largely filled up with pupils who are part of the party of the country who come to prepare themselves for a teaching post, and who are ready to work seriously and steadily. Such teachers have little conception of the conditions that prevail in the smaller communities.

Pupils' Recitals.

But I have not yet said all that I had in mind in regard to a pupil's recital, and will therefore return to that subject. The pupils' recital is one of the most potent means of arousing and retaining the students' interest, as well as attracting new ones if the pupils are well done. It is a good plan to arrange a pupils' recital during the week preceding the Christmas vacation. Begin to talk about it and to prepare for it weeks in advance. Let it be the object of the teacher to point towards which the students' attention is directed, and to make it clear that the regular lessons will not be stopped until after the recital has taken place. Make them feel that playing before others at the recital is an important part of their musical development, that it is being arranged for their good, as is in reality the case, and you will find your class attendance will be better maintained.

Teachers' Recitals.

In addition to this it is a good plan for the teacher to give a recital at the close of the mid-winter vacation. If you are a good player, your pupils should be given an opportunity to hear you occasionally. If you live in a town remote from the musical centers, your playing will be the only model they will have available to them. An important part of a pupil's development should be listening to the performances of others, something that they have far to learn of, as a general rule. Your pupils will bring their friends to your recital, and it will be well for them to hear you also. It will not be necessary to give this recital in a hall, although better, if convenient. Even if you have to give it in your own room, invite your pupils and their friends, it will still be a most profitable thing for you, for it will serve as a means of gathering your class after the vacation, and thus a good way of getting them all together is a good thing for talking over their music with one another arouses their enthusiasm, stimulates their interest, and often makes them anxious to get at their work again. Although

(Continued on page 516.)

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(Continued on page 512.)

ANNOUNCEMENTS by the PUBLISHER

So many of our subscribers

desire a small token of their regard to give to every one of their pupils and friends that each year we give particular attention to arranging for some original calendar. Our calendar for 1906 surprises in every way anyone else who has published in connection with music. It is called *The 1906 Art Calendar*, and consists of a heavy, soft kid finish Bristol board upon which is printed a steel engraving of eight portraits of the "Great Musicians," surrounded by a suitable artistic border, and a picture of a landscape scene on the back, and an advertising matter of any kind.

The price is the same as heretofore, 10 cents each or \$1.00 per dozen, postpaid, although the cost has been greater than any heretofore published. Send in your orders as early as possible as we have made only a limited quantity. Our patrons who have purchased calendars from us in past years will find that we have excelled ourselves this year.

THE "History of Music," by W. J. Baltzell, which has been a special feature for some time, is withdrawn with this issue. We expect to deliver the book to our advance subscribers about the time this issue of THE ETUDE reaches them. There is a special Holiday price of \$1.00 on the History which will be found on another page, entitled "Holiday Offer of Musical Gifts." We shall be pleased to receive from those who have advance copies, criticisms and any suggestions that may be of service to the publisher for the second edition.

THE ETUDE for 1906 represents the 24th year of publication during which time the paper has grown steadily in popularity and in authority with the numbers of the musical profession, as well as the great circle of musical amateurs. The volume will have all the admirable features of former years, those which have proven helpful and attractive to our readers, with other newer points that will be equally inspiring and useful. We shall have articles of special value to teachers from the foremost teachers of the United States, who have made contributions of interest to the music trade, from pedagogic points, from leading American and European musicians. The work is a guide for pianoforte students, helping toward the better understanding and enjoyment of beautiful music. It is serviceable both to those who desire to study and to those who desire to play musical compositions just as well as they possibly can. The volume will have all the admirable features of the best compositions of the classic writers, from the very easiest compositions up to the most advanced works written for the piano. The works separately price is 75 cents each, and our special December Holiday price is 35 cents each, postpaid.

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(Continued on page 512.)

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(Continued from page 489.)

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I have received the "Popular Parlor Album" and am very much pleased with it. The pieces are splendid for teaching purposes.—Hettie C. Fisher.

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A MUSICIAN'S LOVE.

(Continued from page 489.)

me the winter's past, the days of mourning gone, and spring and love are near. I weep—I laugh, then weep and laugh again—as a bridegroom I rejoice. Three years in pugatory I have lived. This is the night I have been waiting for, when heart and I could say: "You can no longer live without us; death is kindred, father, and the world are we; and she is coming to her own."

Have I not served for her, far, far beyond what Jacob served for Rachel? for every day that kept me from her has been as a thousand years. Oh may I now forget these torturing weeks, those months, when I knew not where she had gone. Her mother had forbidden her to write and induced her from place to place. Her music was her only consolation in those dark days, and what has not meant? Not fame alone, although all Europe sounds her praise. Through hope deferred and crushing disappointments her art has grown and mellowed, and she has become the noblest of all women.

Night winds, soft, fleecy clouds, and all the myriad stars of heaven, to you I breathe my secret; tell what Clara means to me, speak of her self-forgetfulness. Her one sole thought throughout these years has been that she might bring the world to know and love what I had written. For this she studied day and night. Was ever love like this? To so efface herself that she might be nothing but a lute, a lute I lifted, borne on high by her surpassing power, I touch the heights with her. Oh, love unspeakable, divine, what am I that I should be raised to such a pinnacle! All that I am, or ever hope to be, I owe to her. When sea and land divide us, the tenderest tones of music alone failed to satisfy my soul. "I must voice all this love which so easily finds expression in your eyes," she wrote, "and thought and wrote of her in glowing song. That day, the night, the green woods were my themes; it mattered not. I saw a "Sunny Beam," it meant my Clara. When sleep my eyelids closed, enraptured in "A Vision" I beheld her. A tiny flower made me forget her, "so pure, so blest, so fair."

Soon, soon my arms will hold her. Ah, can it be she is mine, all mine? In the moon and stars are voices crying: "She is thine, forever thine," but this ecstasy which thrills me, silences all questioning.

On wings of music do I reach you, Clara, and is this awakening moment of my soul, pledge all. There is no thought, no breath in me, but what is yours. Through space I speak, and I know you hear. Close, nearer, do me good. I feel your hand in mine, the pressure of your lips. Before us lie the great love and greater duties. We two together, working ever in new-born life, in this, our endless "Fröhlig-nacht."

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PIANO MUSIC OF THE PRESENT.

(Continued from page 483.)

SWITZERLAND AND BELGIUM.

These countries will not detain us long. In Switzerland the following are representative composers for the piano: Hans Huber and Jacques Dakrone; in Belgium: A. de Groot, J. C. Gilson, and Basile.

This list is by no means complete, but so far as it goes, it gives a correct idea of the actual production of music for the piano at present, its spirit and interest.

The piano is no more what it used to be; it is treated orchestrally; virtuosity has become more refined; it seeks color, sonority; and I repeat: many of the compositions mentioned deserve to be presented to the public.

Come, then! A little more courage, messieurs les artistes! Give us something else than the recital beginning with Bach-Tausig and ending with a Liszt rhapsody.

Music is a potent aid to the most important part of education, for while the teacher makes the souls of the children responsive to measure and tone, beauty, their natures become softer and milder, observing measure and tone in music they grow refined in speech and action. For everywhere human life stands in need of accurate measure and constant harmony.—PLATO.

I have received the "Popular Parlor Album" and am very much pleased with it. The pieces are splendid for teaching purposes.—Hettie C. Fisher.

I have received the "Standard Graded Songs No. 2," and am satisfied with it. It is exactly what I have always wanted.—Florence S. Marsh, 404 Webster Ave., Detroit, Mich.

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WHEN Johann Sebastian Bach wrote his "Wohltemperirte Klavier," he had a definite object in view. He wished to give a practical illustration of his theory of equal temperament and to provide those who adopted such theory with something with which to practice their art. The object was natural that this exercise should have its influence on all work, and that he should neither favor nor neglect any one key. Before the modern system of tonality became general, the choice of keys and key transitions open to composers was a very limited one, and it is not surprising to find them relying mainly upon one diatonic sequence of intervals. Especially do we expect to find this in the days when every player was obliged to learn his instrument by rote, and required much less ability to tune to one key than to several; for musicians numbered "strummers" then, amongst them even as they do today, who were not particular in this matter.

When, however, equal temperament came into general use, we still find composers preferred to confine themselves to a few out of the many tonalities open to them, or to rigorously exclude certain keys from their compositions. One of the reasons for this is that certain keys in particular branches of composition while indulging in a complete variety in other branches. Beethoven, for instance, considered that each key had its own particular color and significance, and wrote in the key corresponding to the appropriate color for his purpose. According to his friend and biographer, Anton Schindler, it was inevitable that the Faust Symphony be written in the key of B minor (which he called a "black key") as was the case with his nine symphonies only one is in A. Works such as the "Eroica" Symphony and the "Eroica" Symphony, where the same kind of sentiment is expressed, it will be found that Beethoven wrote in the same key.

Beethoven did not write more than two symphonies in the key of A, although he wrote no fewer than forty works in symphonic form; while in the nearly related key of D he wrote five, and of the twenty-five that he wrote only one was in the key of A.

Schubert preferred keys such as Edad minor and C-sharp; and both he and Schumann avoided the key of A for orchestral works, neither of them writing a symphony with a key signature of three sharps.

What then, is the reason of this variety of choice? It is not, I suppose, easier it is to write and play in certain keys, and it is not, I suppose, that many such as Mozart would write in a key which would facilitate performance. Schubert, with his delicate and sensitive nature, would avoid those keys, preferring that his works should be undertaken only by well equipped musicians. The conditions of first performances will in many cases have some bearing on the choice of keys. Who has not experienced the mental wrench caused by a sudden and unnatural change of key in the middle of a recital or a church service has caused? And what greater harm than that a composer should try to avoid this, at any rate on the first occasion of a work's presentation?

The acoustic properties of the place in which the work is to be performed should help in deciding the key. Every building has its own sympathetic note and color (most have their own keys!); and should this be the case, the artist will be compelled to use the key of the building. As a rule, however, the words the audience like best are the words the audience like best. A very dear dealer sent us for 20 cts. a copy of "The Etude," and said "I like it very well, but I do not do it!" (a point which I do not understand).

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I have taught the Fletcher Music Method now for
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sults. It has helped me wonderfully, and I am greatly
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ing all my work, and solving many knotty problems
in the field of music. The Fletcher Method is a complete
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in the Fletcher Method. Further, it is a delight in the children, who
learn easily, and in their classes, and in their practice,
and especially if an interest is taken in the grandeur of
their parents' GEDDES-HARVEY, Mrs. Inst.
ERNESTA GEDDES-HARVEY, Organist of St. George's Church,
Guelph, Ontario.

SPECIAL NOTICE

The success of the Fletcher Music Method has created a great demand for Musical Kindergarten Methods. Out of 430 teachers who have studied with me, eight have broken their contract, and because they could not teach my method to teachers, without incurring the criticism of every faithful Fletcher Music Method teacher, are teaching other Methods. Some claim to have originated superior and improved methods. It is not my desire to condemn or judge the motives which have caused this, but, but I do feel it is my duty to warn the public against the imitation of my System. All the good teachers are at one time, without exception, enthusiastic over the Fletcher Method, and highly prize it, but it can be proved by letters which I have on file.

My first Normal Class will open in Boston on the 3d of July. Early in September I shall hold a second Normal Class in San Francisco, California.

I have just signed a contract to teach one Normal Class a year at the Bush-Temple Conservatory, Chicago.

EVELYN FLETCHER-COPP.

THE APPARATUS

The musical apparatus necessary in teaching this system has been patented in the United States, Canada, England, Germany, Belgium, Italy, and other foreign countries, and can only be obtained in London or Boston. The course of study with Mrs. Fletcher-Copp, owing to the large demand for teachers of this System, normal classes are taught in Boston, Chicago and London, England.

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To Mrs. Carrie L. Dunning, I would like to say that I am most practical and I recommend it for the first musical instruction of children. It ought to meet with favor and success everywhere the beginning of a musical education is contemplated.

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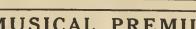
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